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THE DECORATOR AND FURNISHER.

GLEANINGS FROM FOREIGN FIELDS.

SOME RECENT WORK OF EUROPEAN
DECORATORS.



ALL England has of late days been concerned with the Queen's Jubilee, and patriotic feeling finds expression even in the hard and fast pages of the technical press. As a result we find our foreign exchanges filled with Jubilee friezes, chairs, cuspidors, door mats, etc., which like the poet laureate's made-to-order rhymes are as a rule, very, very bad. Even London *Decoration*, usually artistic and carefully edited, gushes into a frieze representing a royal family party, which would suit, if not adorn, a tepee in the Indian Territory. Elsewhere we reproduce a page of sketches covering various fields of decorative work and containing valuable suggestions in many lines.

In Nos. 1, 2 and 3 are selections from a series of suggestions for window draperies, by Mr. Henry Pringuer, of the London *Cabinet Maker*, which the editor says may set designers thinking in a new direction. The example illustrated in No. 1, the left hand corner of the plate, would form a novel and attractive piece of enrichment. Its disposition affords ample scope for an effective and artistic display of light and shade in drapery. The central valance is intended to represent a piece of figure tapestry, cupid gambols, or anything of a suitable character. This should be framed up with a plush border and fringed at the lower edge. Upon either side of this, festoon drapery should be arranged after the manner indicated in the illustration. The character of the woodwork will admit of the introduction of one or two decorative items, such as a Japanese fan, tray, or plaque, which would considerably enhance the general effect. The valance, composed of lozenge-shaped panels, should be treated in a similar manner to that above described. The centre of each lozenge should consist of a piece of tapestry, also enclosed by a plush border. The openings which occur between the panels admit of the visitor observing the beauties of stained glass, now so generally employed in the decoration of the upper part of the window sashes. Pelmetts frequently quite prevent the beauties of such enrichment being seen.

In Nos. 8 and 9 we have an umbrella stand and hat and coat rails. The form part of a sketch of hall furniture in the style in vogue in the seventeenth century, and were designed by Mr. J. Hugh Goodman, for the London *Furniture Gazette*. They are suitable to the hall of the middle residences of to-day, as regards both lightness and economy, as well as simplicity. The whole are framed in a substantial manner, the framing being relieved by moldings and turned work of characteristic sections, while carving of a quiet kind is sparingly introduced.

From Dr. Christopher Dresser's new work, *Modern Ornamentation*, we excerpt the two oil cloth designs numbered 14 and 16. The book is made up of original sketches by Dr. Dresser, and covers a wide field of usefulness.

The beautiful Wedgewood mantel, No. 13, is drawn by R. A. Poley for the *Cabinet Maker*. It is one which was exhibited in Paris and bought for the Kensington Museum for £210. As a piece of delicate work, it would be hard to find a mantel to excel it, being constructed entirely of alabaster, and the panels ornamented with jasper Wedgewood-ware plaques. The figures and foliage are white, on a delicate blue ground.

The ceiling corner, No. 18, is contributed by Mr. Walter J. Pearce to *Decoration*. It is intended to be in palish green on a

white or cream ground; the flowers are in two shades of orange, and the outside broad line, as well as the fret border, is in gold.

From the same source come the admirable examples of Scotie ornaments, No. 15, and as sub-numbered are as follows: 1, 2, Spirals at Inchbrayoc. 3, 4, Knot work at Barrachan; 5, at Fordoun; 6, at Auldbar. 7, 8, St. Orland's Stone, Cossins. 9, Wall of Meigle Church.

The knot-work, miscalled Celtic, was fully developed before the middle of the sixth century; this is ascertained by a comparison between the early works of the north-eastern district of Scotland and the earliest works of Iona, which was founded in the year 565. The earliest crosses of Iona show none of the early forms which abound in the north-eastern district of Scotland, and the inference is that Columba, on being presented with the island of Iona by the Pictish king, took with him Pictish or Scottish converts as monks, artists, and artisans, to enable him to build and carry on his monastery. These Pictish or Scottish artists carried with them to Iona the later or perfected style of Scotie ornament, rejecting the Archaic or earlier forms.

In a lecture delivered last month before the pupils of the Kevin Street Technical Schools, Dublin, by Mr. T. H. Scott, he used the beautiful study illustrated in No. 17, as showing the importance of carvers being able to draw from the round.

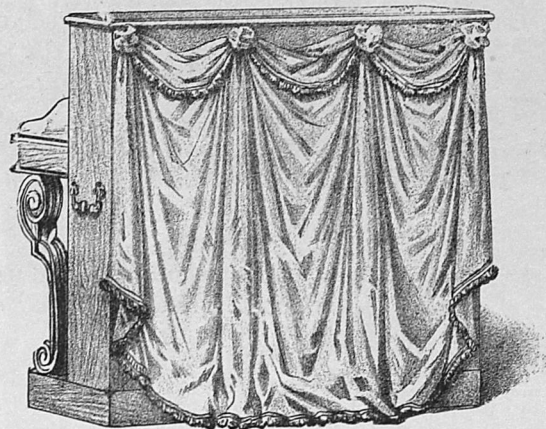
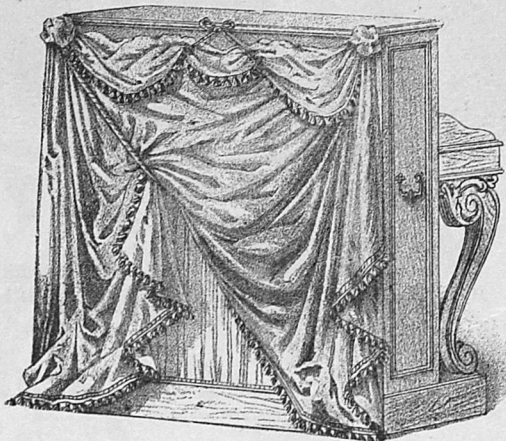
SOME NEW WALL PAPERS.

ALL-OVER patterns would appear to predominate in the designs for the next season's wall paper. There are charming flowing patterns of branch forms and conventional leaves, here and there breaking out into flower shapes. Delicate tracery forms in orange yellow on wory ground, and wory on yellow, having much the effect of enameling, are among the novelties.

In one class of designs fancifully designed supports of the tazza order bear creeping stems, with long peduncles, with sharply serrate leaflets and buds, showing a glow of color. In short, the coming styles are more brilliant than ever in bright colors. Moresque and Byzantine styles are very abundant. Relatively to the number of patterns produced, flowers disposed in regimental order and wearying the sight by duplication, are fewer in number. A pretty arrangement is to present in the same design squares, circles and elliptical to oblong-obovate borders enclosing different flowers, the separate designs which do not wholly cover the general ground and have each their own ground partially overlapping each other. Thus on one roll is seen a group of three motifs in flower decoration, the top one Japanese primroses, to the right a bearded iris, on the left some narcissi. Admirable representations are produced of China, Japan and Persian tissues, silks and brocades, damasks, lampas and Gobelin tapestry, and there are honeycombed and diapered grounds.

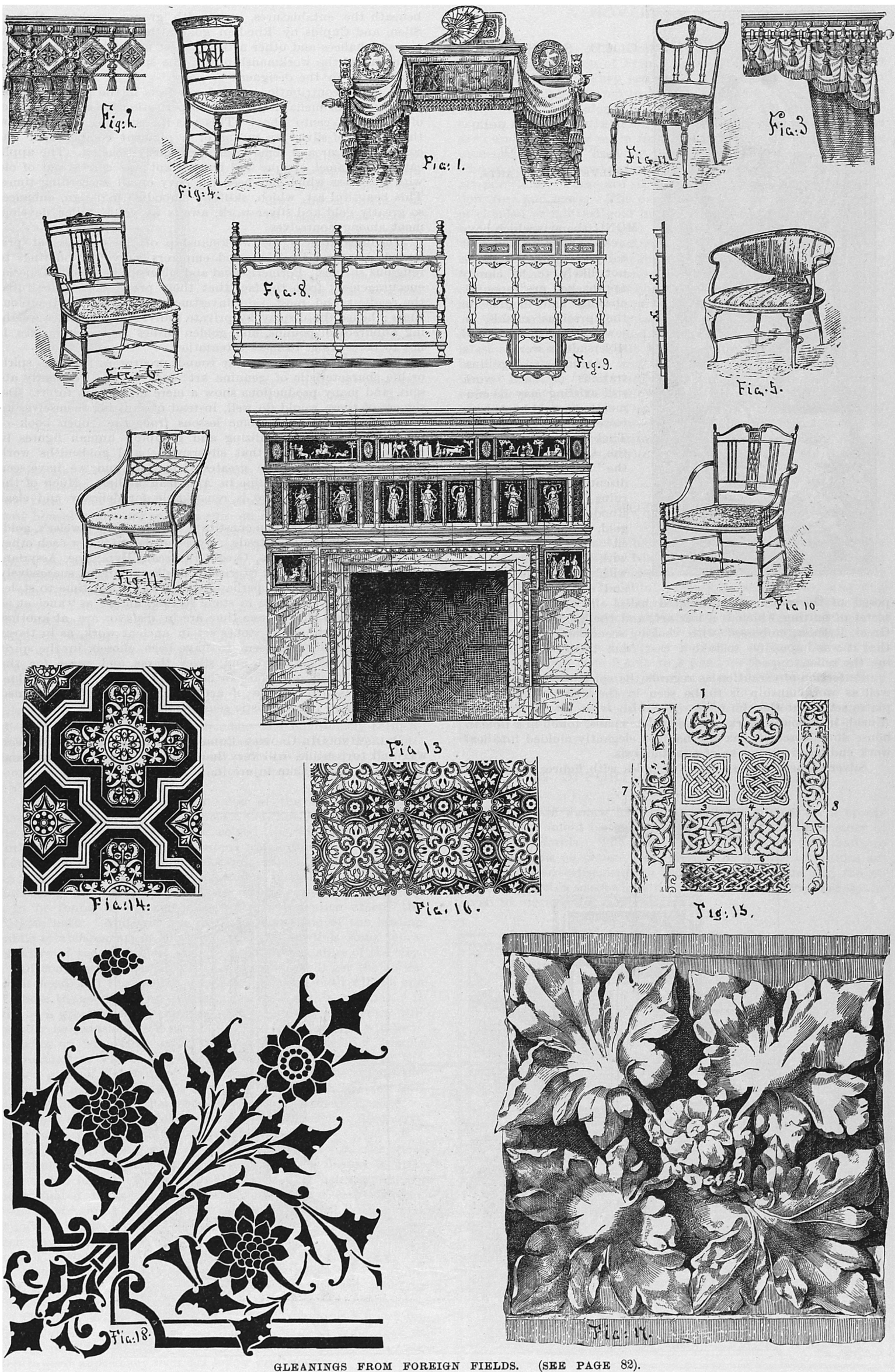
Several manufacturers have evidently gone to great expense in dies for stamping specially prepared material, one of the novelties in which is a spongy substance, presenting an irregular surface, well suited to set off metallic colors. With the brightness in wall paper colors which is the order of the day, it follows that gold leaf is being more largely used than ever. There is an eclecticism in these wall paper patterns which speaks well for the progress of art.

Designs for different sections of the country demand modifications of characteristics, which are carefully noted by manufacturers in furnishing cut samples for their travelers. Thus designs which would gratify the public taste in Pennsylvania would not be looked at in New England, and there is a wide difference between those prepared for the Southern and the Western markets. This difference in taste is partially hereditary, and has something also to do with individual temperaments and local surroundings. The manufacturer has to minister if not "to minds diseased," at least to vitiated tastes; at the same time, he is the van of mural art decoration, as is shown by the concerns whose specialty is fine artistic papers.



SUGGESTIONS FOR THE DRAPERY OF UPRIGHT PIANOS.

THE DECORATOR AND FURNISHER.



GLEANINGS FROM FOREIGN FIELDS. (SEE PAGE 82).